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# Scottish Concert Band Festival

**2019 NATIONAL FINALS**

PERTH CONCERT HALL

Sunday 17<sup>th</sup>. March 2019

**COMMUNITY BAND CLASS**

DUNBARTONSHIRE CONCERT BAND

Conductor - Robert Baxter

Adjudicators – Stewart Forbes, John Grant & Josef Pacewicz

Title of Work # 1 : NEW YORK - Mvt. 3 from East Coast Pictures by Nigel Hess - SCBF Repertoire List

	Platinum	Gold Plus	Gold	Silver Plus	Silver	Bronze Plus	Bronze	
<b>TUNING &amp; SOUND QUALITY</b>	There is an EXCELLENT level of tuning and control of intonation throughout. Sound quality is SUPERB throughout. ✓	There is a VERY GOOD level of tuning prior to and throughout this performance.	There is a GOOD level of tuning prior to performance. Players demonstrate ability to correct intonation problems.	The Tuning, intonation & Sound Quality are ACCEPTABLE at this level of performance -	The Tuning, intonation & Sound Quality are MOSTLY GOOD, although there were SOME LAPSES in intonation in places.	There are RECURRING AREAS of Poor TUNING and / or INTONATION. Tone quality requires much development.	There are FREQUENT tuning/ intonation problems which go UNCORRECTED. Tonal quality requires considerable development. This needs attention to improve performance levels.	<b>TUNING &amp; SOUND QUALITY</b>
<b>ENSEMBLE and COMMUNICATION</b> Players awareness of direction being given, and ensemble around them.	All players respond with GREAT SENSITIVITY to the playing of others and the given direction. This is ensemble playing of the HIGHEST ORDER.	All players show a HIGH LEVEL of awareness of the mood of the music, the given direction and the ensemble around them. ✓	All players show a GOOD LEVEL of awareness of the mood of the music, the given direction and the ensemble around them.	The balance of the ensemble is ACCEPTABLE, and players respond reasonably well to the given direction.	There is SOME UNTIDYNESS in the ensemble IN A FEW PLACES. Players must be more sensitive to the given direction.	There is SOME UNTIDYNESS in the ensemble in MANY PLACES. Players must be more sensitive to the given direction.	The balance in the ensemble is LARGELY ABSENT. Much work is required to make each player blend in each section and each section to blend as a whole.	<b>ENSEMBLE and COMMUNICATION</b> Players awareness of direction being given, and ensemble around them.
<b>TEMPO</b>	All tempos are VERY APPROPRIATE, consistent & effective. Tempo changes are extremely well negotiated with great use of rubato where appropriate. ✓	All chosen tempos and tempo changes are WELL CONCEIVED AND EFFECTIVE.	Tempos are EFFECTIVE and CONSISTENT and help realise the composer's intentions.	Tempos are GENERALLY WELL OBSERVED in relation to the composer's intentions. Tempos are also reasonably consistent.	Tempos are INCONSISTENT in places. Not all tempos OR tempo changes are effective or accurate.	SOME TEMPOS are either inappropriate OR inconsistent. Greater attention needs to be paid to the score direction.	SIGNIFICANT PROBLEMS with INAPPROPRIATE tempos and/or inconsistent tempos. Tempo changes are not well negotiated.	<b>TEMPO</b>
<b>RHYTHMIC ACCURACY</b>	The Rhythmic accuracy is excellent throughout the performance resulting in a highly artistic performance. ✓	The Rhythmic accuracy is secure throughout the performance. ✓	The Rhythmic accuracy is reasonably secure throughout the performance	The Rhythmic accuracy is reasonably secure in most of the performance	The Rhythmic accuracy is reasonably secure in places but some slips are evident.	The lack of rhythmic accuracy is affecting much of the performance.	The great lack of rhythmic accuracy is adversely affecting the performance.	<b>RHYTHMIC ACCURACY</b>

	Platinum	Gold Plus	Gold	Silver Plus	Silver	Bronze Plus	Bronze	
<b>MELODIC FOCUS</b>	Melodic lines are accurate and very well balanced throughout the performance. A highly artistic presentation. ✓	Melodic accuracy is secure and balanced with accompaniment throughout the performance.	Melodic accuracy is reasonably secure and balanced throughout the performance	Melodic accuracy is reasonably secure in much of the performance and balanced throughout the performance	Melodic accuracy is reasonably secure in places and balanced in most of the performance.	This performance is affected by the number of melodic inaccuracies and melodic lines are occasionally lost.	This performance is greatly affected by the number of melodic inaccuracies and a significant lack of melodic focus.	<b>MELODIC FOCUS</b>
<b>DYNAMIC CONTENT</b>	Excellent dynamic range. Great attention to detail contributes to a high level of success in communicating the spirit of the music. ✓	Dynamics are carefully observed. Many effective contrasts enhance the performance and successfully convey the character of the music.	Most dynamics are observed. Several effective contrasts are present.	Many dynamics are observed. Some effective contrasts are achieved.	Some dynamics are observed. A few effective contrasts are achieved. Some individual contrasts are apparent.	Much greater awareness of dynamics and dynamic contrasts is needed. A few individual contrasts are apparent.	A lack of dynamics and insufficient dynamic contrasts detract from this performance. A more collective approach is required.	<b>DYNAMIC CONTENT</b>
<b>ARTICULATION</b>	A highly artistic range of articulation on display across the entire band. ✓	Excellent range of articulation displayed across the entire band. ✓	Very good range of articulation displayed across the entire band.	Good level of articulation displayed. This is evident in all sections of the band.	Good level of articulation displayed, but not always evident in all sections of the band.	Some evidence of a command of different articulations across the entire band.	Only some players exhibit a good command of a range of articulation.	<b>ARTICULATION</b>
<b>MUSICALITY of PERFORMANCE</b> Phrasing etc.	This was a highly artistic presentation in which there could be no realistic improvement at this level. ✓	This was a sensitive performance demonstrating some excellent phrasing and expression.	This was a fairly sensitive performance demonstrating very good phrasing and expression.	This was a secure performance demonstrating good phrasing and expression.	This was a fair performance demonstrating some expression.	This performance was good in places, but would benefit from greater phrasing and expression.	Much greater emphasis on phrasing and expression would be needed to produce a successful performance.	<b>MUSICALITY of PERFORMANCE</b> Phrasing etc.
<b>QUALITY of SOLOISTS</b>	All Solo passages were superbly MASTERED, accurate and very stylish. ✓	All Solo passages were very well executed and stylish.	Very good solo work throughout, demonstrating flair and style.	Good solo work throughout, demonstrating some flair and style.	Fairly good solo work with an odd slip, demonstrating some style.	The technical demands of the solo passages caused obvious problems, with quite a few slips.	There were significant flaws in the solo passages.	<b>QUALITY of SOLOISTS</b>

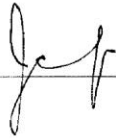
**Summary and Additional comments :**

There was some spirited playing at the opening of this piece - the occasional lapses in ensemble were quickly rectified. The nicely sustained melody in the horns and euphonium ~~was~~ accompanied neatly by the flutes at 82. The energetic playing continued through to 160, where there were nice contributions from the flutes and oboes. The piece ended in spectacular fashion with real oomph.

AWARD # 1

P.

Signed :



Date : Sunday 17<sup>th</sup> March 2019

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Title of Work # 2 : MOUNTAIN THYME by Samuel Hazo - SCBF Repertoire List

	Platinum	Gold Plus	Gold	Silver Plus	Silver	Bronze Plus	Bronze	
<b>TUNING &amp; SOUND QUALITY</b>	There is an EXCELLENT level of tuning and control of intonation throughout. Sound quality is SUPERB throughout.	There is a VERY GOOD level of tuning prior to and throughout this performance.	There is a GOOD level of tuning prior to performance. Players demonstrate ability to correct intonation problems.	The Tuning, intonation & Sound Quality are ACCEPTABLE at this level of performance -	The Tuning, intonation & Sound Quality are MOSTLY GOOD, although there were SOME LAPSES in intonation in places.	There are RECURRING AREAS of Poor TUNING and / or INTONATION. Tone quality requires much development.	There are FREQUENT tuning/ intonation problems which go UNCORRECTED. Tonal quality requires considerable development. This needs attention to improve performance levels.	<b>TUNING &amp; SOUND QUALITY</b>
<b>ENSEMBLE and COMMUNICATION</b> Players awareness of direction being given, and ensemble around them.	All players respond with GREAT SENSITIVITY to the playing of others and the given direction. This is ensemble playing of the HIGHEST ORDER.	All players show a HIGH LEVEL of awareness of the mood of the music, the given direction and the ensemble around them. ✓	All players show a GOOD LEVEL of awareness of the mood of the music, the given direction and the ensemble around them.	The balance of the ensemble is ACCEPTABLE, and players respond reasonably well to the given direction.	There is SOME UNTIDYNESS in the ensemble IN A FEW PLACES. Players must be more sensitive to the given direction.	There is SOME UNTIDYNESS in the ensemble in MANY PLACES. Players must be more sensitive to the given direction.	The balance in the ensemble is LARGELY ABSENT. Much work is required to make each player blend in each section and each section to blend as a whole.	<b>ENSEMBLE and COMMUNICATION</b> Players awareness of direction being given, and ensemble around them.
<b>TEMPO</b>	All tempos are VERY APPROPRIATE, consistent & effective. Tempo changes are extremely well negotiated with great use of rubato where appropriate.	All chosen tempos and tempo changes are WELL CONCEIVED AND EFFECTIVE. ✓	Tempos are EFFECTIVE and CONSISTENT and help realise the composer's intentions.	Tempos are GENERALLY WELL OBSERVED in relation to the composer's intentions. Tempos are also reasonably consistent.	Tempos are INCONSISTENT in places. Not all tempos OR tempo changes are effective or accurate.	SOME TEMPOS are either inappropriate OR inconsistent. Greater attention needs to be paid to the score direction.	SIGNIFICANT PROBLEMS with INAPPROPRIATE tempos and/or inconsistent tempos. Tempo changes are not well negotiated.	<b>TEMPO</b>
<b>RHYTHMIC ACCURACY</b>	The Rhythmic accuracy is excellent throughout the performance, resulting in a highly artistic performance.	The Rhythmic accuracy is secure throughout the performance.	The Rhythmic accuracy is reasonably secure throughout the performance	The Rhythmic accuracy is reasonably secure in most of the performance	The Rhythmic accuracy is reasonably secure in places but some slips are evident.	The lack of rhythmic accuracy is affecting much of the performance.	The great lack of rhythmic accuracy is adversely affecting the performance.	<b>RHYTHMIC ACCURACY</b>

	Platinum	Gold Plus	Gold	Silver Plus	Silver	Bronze Plus	Bronze	
<b>MELODIC FOCUS</b>	Melodic lines are accurate and very well balanced throughout the performance. A highly artistic presentation. ✓	Melodic accuracy is secure and balanced with accompaniment throughout the performance.	Melodic accuracy is reasonably secure and balanced throughout the performance	Melodic accuracy is reasonably secure in much of the performance and balanced throughout the performance	Melodic accuracy is reasonably secure in places and balanced in most of the performance.	This performance is affected by the number of melodic inaccuracies and melodic lines are occasionally lost.	This performance is greatly affected by the number of melodic inaccuracies and a significant lack of melodic focus.	<b>MELODIC FOCUS</b>
<b>DYNAMIC CONTENT</b>	Excellent dynamic range. Great attention to detail contributes to a high level of success in communicating the spirit of the music.	Dynamics are carefully observed. Many effective contrasts enhance the performance and successfully convey the character of the music. ✓	Most dynamics are observed. Several effective contrasts are present.	Many dynamics are observed. Some effective contrasts are achieved.	Some dynamics are observed. A few effective contrasts are achieved. Some individual contrasts are apparent.	Much greater awareness of dynamics and dynamic contrasts is needed. A few individual contrasts are apparent.	A lack of dynamics and insufficient dynamic contrasts detract from this performance. A more collective approach is required.	<b>DYNAMIC CONTENT</b>
<b>ARTICULATION</b>	A highly artistic range of articulation on display across the entire band.	Excellent range of articulation displayed across the entire band. ✓	Very good range of articulation displayed across the entire band.	Good level of articulation displayed. This is evident in all sections of the band.	Good level of articulation displayed, but not always evident in all sections of the band.	Some evidence of a command of different articulations across the entire band.	Only some players exhibit a good command of a range of articulation.	<b>ARTICULATION</b>
<b>MUSICALITY of PERFORMANCE Phrasing etc.</b>	This was a highly artistic presentation in which there could be no realistic improvement at this level. ✓	This was a sensitive performance demonstrating some excellent phrasing and expression.	This was a fairly sensitive performance demonstrating very good phrasing and expression.	This was a secure performance demonstrating good phrasing and expression.	This was a fair performance demonstrating some expression.	This performance was good in places, but would benefit from greater phrasing and expression.	Much greater emphasis on phrasing and expression would be needed to produce a successful performance.	<b>MUSICALITY of PERFORMANCE Phrasing etc.</b>
<b>QUALITY of SOLO work by section principals</b>	All Solo passages were superbly MASTERED, accurate and very stylish. ✓	All Solo passages were very well executed and stylish.	Very good solo work throughout, demonstrating flair and style.	Good solo work throughout, demonstrating some flair and style.	Fairly good solo work with an odd slip, demonstrating some style.	The technical demands of the solo passages caused obvious problems, with quite a few slips.	There were significant flaws in the solo passages.	<b>QUALITY of SOLOISTS</b>

*Summary and Additional comments :*

Very well controlled playing at the start - particularly from flutes and piccolos. A warm tone and effective balance was shown throughout. There were occasional intonation challenges but of a fleeting nature. A nicely controlled, musical performance.

AWARD # 1	AWARD # 2
P	G+

Signed :



Date

Sunday 17<sup>th</sup>. March 2019

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Title of Work # 3 : LAKE OF THE MOON by Kevin Houben

	Platinum	Gold Plus	Gold	Silver Plus	Silver	Bronze Plus	Bronze	
<b>TUNING &amp; SOUND QUALITY</b>	There is an EXCELLENT level of tuning and control of intonation throughout. Sound quality is SUPERB throughout.	There is a VERY GOOD level of tuning prior to and throughout this performance. ✓	There is a GOOD level of tuning prior to performance. Players demonstrate ability to correct intonation problems.	The Tuning, intonation & Sound Quality are ACCEPTABLE at this level of performance -	The Tuning, intonation & Sound Quality are MOSTLY GOOD, although there were SOME LAPSES in intonation in places.	There are RECURRING AREAS of Poor TUNING and / or INTONATION. Tone quality requires much development.	There are FREQUENT tuning/ intonation problems which go UNCORRECTED. Tonal quality requires considerable development. This needs attention to improve performance levels.	<b>TUNING &amp; SOUND QUALITY</b>
<b>ENSEMBLE and COMMUNICATION</b> Players awareness of direction being given, and ensemble around them.	All players respond with GREAT SENSITIVITY to the playing of others and the given direction. This is ensemble playing of the HIGHEST ORDER.	All players show a HIGH LEVEL of awareness of the mood of the music, the given direction and the ensemble around them. ✓	All players show a GOOD LEVEL of awareness of the mood of the music, the given direction and the ensemble around them.	The balance of the ensemble is ACCEPTABLE, and players respond reasonably well to the given direction.	There is SOME UNTIDYNESS in the ensemble IN A FEW PLACES. Players must be more sensitive to the given direction.	There is SOME UNTIDYNESS in the ensemble in MANY PLACES. Players must be more sensitive to the given direction.	The balance in the ensemble is LARGELY ABSENT. Much work is required to make each player blend in each section and each section to blend as a whole.	<b>ENSEMBLE and COMMUNICATION</b> Players awareness of direction being given, and ensemble around them.
<b>TEMPO</b>	All tempos are VERY APPROPRIATE, consistent & effective. Tempo changes are extremely well negotiated with great use of rubato where appropriate. ✓	All chosen tempos and tempo changes are WELL CONCEIVED AND EFFECTIVE.	Tempos are EFFECTIVE and CONSISTENT and help realise the composer's intentions.	Tempos are GENERALLY WELL OBSERVED in relation to the composer's intentions. Tempos are also reasonably consistent.	Tempos are INCONSISTENT in places. Not all tempos OR tempo changes are effective or accurate.	SOME TEMPOS are either inappropriate OR inconsistent. Greater attention needs to be paid to the score direction.	SIGNIFICANT PROBLEMS with INAPPROPRIATE tempos and/or inconsistent tempos. Tempo changes are not well negotiated.	<b>TEMPO</b>
<b>RHYTHMIC ACCURACY</b>	The Rhythmic accuracy is excellent throughout the performance resulting in a highly artistic performance. ✓	The Rhythmic accuracy is secure throughout the performance.	The Rhythmic accuracy is reasonably secure throughout the performance	The Rhythmic accuracy is reasonably secure in most of the performance	The Rhythmic accuracy is reasonably secure in places but some slips are evident.	The lack of rhythmic accuracy is affecting much of the performance.	The great lack of rhythmic accuracy is adversely affecting the performance.	<b>RHYTHMIC ACCURACY</b>

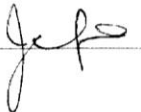


	Platinum	Gold Plus	Gold	Silver Plus	Silver	Bronze Plus	Bronze	
<b>MELODIC FOCUS</b>	Melodic lines are accurate and very well balanced throughout the performance. A highly artistic presentation. ✓	Melodic accuracy is secure and balanced with accompaniment throughout the performance.	Melodic accuracy is reasonably secure and balanced throughout the performance.	Melodic accuracy is reasonably secure in much of the performance and balanced throughout the performance.	Melodic accuracy is reasonably secure in places and balanced in most of the performance.	This performance is affected by the number of melodic inaccuracies and melodic lines are occasionally lost.	This performance is greatly affected by the number of melodic inaccuracies and a significant lack of melodic focus.	<b>MELODIC FOCUS</b>
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<b>ARTICULATION</b>	A highly artistic range of articulation on display across the entire band. ✓	Excellent range of articulation displayed across the entire band.	Very good range of articulation displayed across the entire band.	Good level of articulation displayed. This is evident in all sections of the band.	Good level of articulation displayed, but not always evident in all sections of the band.	Some evidence of a command of different articulations across the entire band.	Only some players exhibit a good command of a range of articulation.	<b>ARTICULATION</b>
<b>MUSICALITY of PERFORMANCE</b> Phrasing etc.	This was a highly artistic presentation in which there could be no realistic improvement at this level. ✓	This was a sensitive performance demonstrating some excellent phrasing and expression.	This was a fairly sensitive performance demonstrating very good phrasing and expression.	This was a secure performance demonstrating good phrasing and expression.	This was a fair performance demonstrating some expression.	This performance was good in places, but would benefit from greater phrasing and expression.	Much greater emphasis on phrasing and expression would be needed to produce a successful performance.	<b>MUSICALITY of PERFORMANCE</b> Phrasing etc.
<b>QUALITY of SOLOISTS</b>	All Solo passages were superbly MASTERED, accurate and very stylish.	All Solo passages were very well executed and stylish. ✓	Very good solo work throughout, demonstrating flair and style.	Good solo work throughout, demonstrating some flair and style.	Fairly good solo work with an odd slip, demonstrating some style.	The technical demands of the solo passages caused obvious problems, with quite a few slips.	There were significant flaws in the solo passages.	<b>QUALITY of SOLOISTS</b>

**Summary and Additional comments :**

The playing in the opening section of this piece was suitably dark and ominous. From 32, we heard very effective solo contributions from cor anglais and sax. The 'Eastern' idiom of the music from 73 was stylish and colourful. Overall, ensemble, attention to dynamics and articulation was excellent.

AWARD #1	AWARD #2	AWARD #3	FINAL AWARD
P	G+	P	P

Signed:  Date: Sunday 17<sup>th</sup> March 2019 Copyright © Scottish Concert Band Festival